

2008

Endurance

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Endurance

by

Jeremiah Monroe Bush

A Capstone Experience/Thesis

submitted in partial fulfillment of the requirements of

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2008

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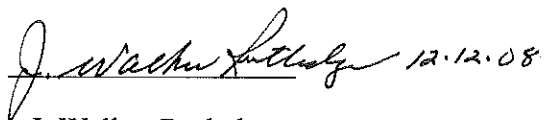
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J. Walker Rutledge

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ABSTRACT

This thesis, a musical composition of my own making, is about the ending of a relationship. The written component describes both the programmatic nature of the piece as well as the theoretical analysis of the musical score and CD components. The music was written to convey feelings of anger, sadness, and relief that one can feel during and after a breakup. The end of the piece deals with reconciliation between the two people.

Endurance

Most people experience relationship problems at least once in their lives - maybe the relationship ended, maybe it did not. This programmatic musical composition is a story about a couple who experience turmoil and the feelings and stages that the partners experience. Within each movement, different feelings and changes that occur are represented by rhythmic, melodic, stylistic, and/or instrumental changes.

The overall theme of this musical composition is one of endurance, not in the musical sense, but from the literary point of view. It was Jean Paul Sartre, an existentialist writer from the early part of the twentieth century, who believed that existence precedes essence; in other words, if something bad were to happen to us, we would learn from that bad experience and move on with our lives.

Argument, the first movement, is where the story begins. Each time a new phrase is stated by the ensemble, the tempo and/or the time signature change(s) for variety and emphasis. During the first three measures, the ensemble plays at the dynamic level *fortissimo* and in rapid passagework to represent a feeling of anger. The phrase represented by the first whole-ensemble measure is "Damn it!" and is followed by the phrase "What have you done?" a measure later. For the entire composition, the French horn player portrays the boyfriend. After the heated introduction, at measure four, he solos and tries to explain himself. Measure six of the French horn solo is a motif which will be restated at different points of this movement where the boyfriend states, "I'm sorry." The clarinetist assumes the character of the girlfriend for this movement, and angrily chimes in when he repeats himself in measure seven. In the next measure, as a

variation of the third measure, the full ensemble enters in with a five-note, “What have you done now?”

The heading for the second section of the piece (“Nothing you could do could make the situation better”) was written before the music (measure ten). The ensemble plays a quick melody that introduces the trumpet and the oboe, which here portray the friends of the unhappy couple. Each repetition adds an instrument, starting with trumpet, then oboe, followed by the clarinet, all of which play the same rhythm in different pitches. At measure thirteen, a one-measure tempo change, the horn player (boyfriend) states the “I’m sorry” motif for his solo. Then at measure fifteen, the eighth note keeps the beat of the original quick tempo at the “Nothing you could do” section, but is in a different time signature. Here, the friends (oboe and trumpet) say, “Nothing you could do,” which is a repeated melodic figure here, each one rising in pitch. Then, at measure nineteen, the boyfriend repeats himself to the friends, to which the friends reply in measures twenty-one to twenty-two, “Nothing you could do. Nothing you could do.”

The third section of this movement is a representation of the point in the relationship at which each partner is hurt, and both feel remorse. The tempo in this section is half the tempo of the last section and is all in the same key because music represents that the couple is trying to explain themselves to each other. Though they differ slightly, they both mean the same thing, which is portrayed by the clarinet’s repeating the French horn melody. At the end of this section, measures twenty-eight to twenty-nine, the French horn player plays the “I’m sorry” motif. There is a slight pause, like the calm before a storm.

After the boyfriend has had time to think about what went wrong in the relationship, the friends decide that it is time to tell him how he can fix the relationship. “Let Me Give You Some Advice” is much faster and slightly different tonally and rhythmically. At measure thirty-one, the oboe (friend) begins after the break with the French horn (boyfriend) repeating to himself the same five notes (advice). This section is in 5/4 meter, but the way I wrote the section, it is actually a 4/4 meter displaced by an eighth note. The uncommon meter represents the fact that advice is not always good, and for this story, the advice was given too late, causing the fighting to begin again between girlfriend and boyfriend (measure thirty-four). The analysis of this section is that both are saying the same thing, but at different times. The clarinet plays the notes “F, E, D, C[#], F, B^b, A, E.” The French horn differs only in how he begins it with the notes “E, F, D, C[#], F, B^b, A, E.”

A continuation and a specific part of the fight, the following section is the comedic section, and will be told in a style like that of Hemingway, another existentialist writer from the early part of the twentieth century.

The boyfriend says, “Well, I am trying” (beginning at pickups into measure thirty-seven and ends at the end of measure thirty-seven).

In a different meter (3/8), the female friend says, “No, you’re not” (measure thirty-eight).

“Yes, I am trying” (measure thirty-nine).

“No, you’re not” (measure forty).

“Well, maybe I’m wrong” (measure forty-one).

“Yes, you are” (measure forty-two).

“It’s not only my fault” (measure forty-three).

The girlfriend chimes in with “Well, I am trying” (measure forty-four).

The boyfriend says, “I’m sorry” (measure forty-five).

The melody from the phrase “It’s not only my fault” turns into the next section’s rhythm and is mostly in the French horn part (measure forty-six). A few measures later, the trumpet player (male friend) has an arpeggio—a chord broken up into individual notes—a theme which will be used again in the third movement frequently (measure fifty). The second proverbial “eye of the storm” for this piece is portrayed as a slight *ritardando*, or slowing of the tempo in measures fifty and fifty-one. The situation escalates. The male friend and the girlfriend chatter as background music (measures fifty-three to fifty-six). Their melodies rise and fall and rise and fall, representing the feelings of emotions of anger and sadness that can be felt just as quickly in the real world. Arguing heavily is portrayed in the music as a rhythmic change in the oboe part (measures fifty-three to fifty-six). In the same measures, the boyfriend yells back at her with his rhythmic melody and says the “I’m sorry” motif. Beat one of measure fifty-six is the climax of the piece. For this story, it is the final breaking point, the relationship-ender.

At measure fifty-seven, the female friend tells the girlfriend that she should leave him. This section is in $\frac{3}{4}$ time to emphasize a different action and feeling. Then, the female friend says that the girlfriend should leave her boyfriend, which the girlfriend repeats to him in a higher octave, “You know that I’m leaving.” Then, the male friend says, “You know that she’s leaving.” The boyfriend realizes she’s gone with the repetition of the section’s melody “I know that she’s leaving” (measures fifty-nine to

sixty). For contrast, the girls get an aside, talking about why she should leave and how much better the girl is without him. In the music, the oboe and clarinet get a duet to change the texture of the music rather than having the whole ensemble playing (measures sixty-one to sixty-six). In measure sixty-one, the “You Know That I’m Leaving” melody is restated, but has a different ending note.

The boys then get their own aside (measures sixty-seven to seventy). This is a kind of celebration as they say, “I’m glad she’s gone!” In a different time signature than “You know that I’m leaving,” 6/8 time, each measure is broken down into two beats, so that the dotted quarter note gets the beat instead of the girls’ $\frac{3}{4}$ section having three quarter notes per measure. To emphasize a shift in person, a 2/4 measure was inserted into measure seventy. The time signature back in 6/8, the female friend says, “I’m glad that he’s gone” (measure seventy-one). Then, in 4/4 time, the now ex-girlfriend is momentarily sad that she is no longer in a relationship (measure seventy-three). However, after the moment, everyone is now happy that there is no more strife between the two, and the piece ends on a happy note with the now ex-boyfriend saying his last “I’m sorry” (measure eighty-two).

Focusing on feelings after breaking up is the whole idea behind *Moods and Modes*. Because the movement is very slow (a quarter note equals fifty beats per minute) and portrays a feeling of moping, sixteenth notes, four times as fast, help move the piece along. This piece requires very little percussion because parts of the movement are similar to the Renaissance style in the harmonies between the instruments. The “Modes” part of the title comes from several of the seven different modes of the medieval period:

Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Each of these modes can be derived from starting on different pitches of any major scale.

The beginning of *Moods and Modes* is unique because most of the time one hears a major I or minor i chord followed by a major V chord. Instead, the first measure for this movement starts with a major I chord followed by a minor v chord, which is based on the Mixolydian scale in the key of F. The second measure already has a change in chords, starting with a c minor chord on beat one, followed by a G major chord with an added second (A) on beat two and a B^b major chord on beat three with an added ninth and then seventh on beats four and the second half of four respectively. On beat four of measure two the clarinet motif of sixteenth notes starts, which will come back throughout this movement. The next real harmonic shift occurs at measure five, where the VII chord becomes the pitch center (E) stated with an i-V cadence in the Aeolian mode. A very Renaissance-based melody begins in measure eight, where there are melodic shifts to c harmonic minor and c natural minor. Measure twelve has the next tonal shift, to G major, which ends on beat four of measure thirteen with a vii^{o7} chord held for three beats (measure fourteen). Outlined in the oboe is the Ionian mode in D with the clarinet playing in the key of D major and e melodic minor at different points. The next harmonic shift goes to G^b using the melody from measure eight (measure nineteen) until beat three, where it shifts to the key c harmonic minor, v chord in the tonic key of F. There is a recapitulation of the first measure (measure twenty-one). The next two measures here are reminiscent of the anger feeling from *Argument*. Staccato and fast, notes in differing time signatures indicate the shift to the next section. The chord progression is f^{add 2}, G^{b add 2}, G^{add 2}, A^{o7}, and B^{b add 2}.

In the following section based largely on Pachelbel's Canon, the oboe's three-measure melody beginning on measure twenty-four is a variation of the clarinet's melody in the second measure of the movement, however melodically and harmonically shifted to the key of D major (2/4) then A major (3/4), both keys being Ionian modes. The bass pattern in Pachelbel's Canon usually is ($\hat{\text{I}}-\hat{\text{V}}-\hat{\text{VI}}-\hat{\text{III}}-\hat{\text{IV}}-\hat{\text{I}}-\hat{\text{IV}}-\hat{\text{V}}$), and the oboe melody begins that pattern on the beats at measure twenty-four but ends with a raised $\hat{\text{IV}}$. A new motif begins on measure twenty-seven in the French horn part, portraying the feeling of hope using eighth notes with C^\sharp moving to A—sometimes with a B passing tone—twelve times in a span of five measures. Measure thirty-one has some unique harmonies in it and the time signature 9/8, and similar to the 5/4 measure in *Argument*, it is really a 4/4 measure displaced by an eighth note. The chord progression in this measure is $\text{A-D-B}^9\text{-C}$ (with a raised $\hat{\text{II}}$)-A, and because of the unique harmonies, it leads to the real cadence and the second of three stopping points in the entire piece. Normally, when a deceptive cadence occurs, the chord progression is as follows: vi-ii-V-vi . The harmonic change added to measure thirty-two, however, is as follows: vi-IV-V-bVI . The V-bVI chord is a deceptive cadence which suspends over the next measure to emphasize a tonal shift to the tonic key of F major. The bass line in the horn part is important here. It outlines an Aeolian scale (missing $\hat{\text{4}}$, which is the note D). Normally, a deceptive cadence shifts from a major V chord to a minor vi chord, but in the music, the deceptive cadence (a major V chord harmonically moving up a half step to a bVI chord) suggests a turning point in the mood. Even with the turning point, measure thirty-four still has a suspension and a key shift to D minor (pickups to measure thirty-five), followed in the next measure by a key shift to D^b minor. This last section

represents the point where both of the partners are moody and sad again. As neither has gotten over the other, the movement does not end with the typical V-I, Perfect Authentic Cadence. Instead, it shifts back to D major and ends on a D⁹ chord followed by an F[#] major 7 chord including a clashing minor second—F and F[#].

The third movement of this thesis composition, titled *Two Muses*, represents the point at which the boyfriend is trying to move on. It begins in a compound meter, 12/8, representing the fact that emotions are much more complex than going from sad in the last movement to happy in this movement. The oboe/clarinet duet that starts the piece consists of three descending half-step sequences (starting on a different note with each sequence) and serves as one of this movement's motifs. Another thing to note about the oboe part is that the first two full beats are a retrograde of the "Let Me Give You Some Advice" section from *Argument* (F-E-E^b-D instead of D-E^b-E-F). The countermelody in the trumpet part is the other motif. Still portraying the male friend trying to get his heart-broken friend to date again, the trumpet player's motif has a disjunct melody (*disjunct* meaning not connected). Variations on the duet and trumpet motifs occur at measure three in 4/4 time and at measure seven in a different key. The male friend says, "How about her? No, maybe how about her?" at the same time the oboe is playing a variation on its opening melody. The French horn then plays the clarinet motif in a different key (measure eleven).

In the next section, both of the broken-hearted people begin to date other people (pickup to measure thirteen). The dates decline both offers, represented by falling in the oboe and trumpet melodies. The French horn theme for this section is an elongation of the trumpet motif and is repeated (pickup to measure seventeen). Measure twenty-one

starts another clarinet solo/duet with the oboe. The clarinet part is in A major, but until the last note before the fermata, the oboe part is in D major. Measure twenty-seven starts a developmental section because the key center keeps changing. Measures thirty-three to thirty-five are the same measures repeated twice for emphasis.

Measure thirty-seven is a short recapitulation of the beginning section in a different key. Here, the trumpet motif is continuously being varied by all of the instruments. The next key shift occurs at measure fifty-six. There is a restatement of the allegro theme (measure sixty-one) in the oboe. Pickup to measure sixty-five is the French horn melody from measure seventeen. The same melody occurs in the clarinet part at measure sixty-nine and seventy-four.

The coda section of *Two Muses* has predominately soft dynamics. Starting at the common time at measure sixty-five, the oboe part, a variation on the original trumpet melody, is an arpeggio, but the arpeggio is in a different order (and is in a minor key), “Sol, Do, Me” instead of “Mi, Sol, Do.” Though the oboe pick-up notes to measures sixty-six and seventy-one are in 4/4 time, the accents are on every third eighth note, whether or not the accent falls on the beat. Other than the occasional crescendo as the ending approaches, the dynamics get softer. The chord progression at the end leads downward, similar to the way the main motif of *Two Muses* began (G-F-E^b-D^b-and ends on an E^b chord).

Reconciliation is the final chapter of the story. Previously, everyone has endured moments of sorrow and moments of anger. According to the American Heritage Dictionary, to “reconcile” with someone means “to reestablish a close relationship.” The last movement describes the moment when the person is finally forgiven. Happiness is

the main emotion conveyed in this piece. The male friend has come to a conclusion, and everyone is in agreement. The second through fourth measures consist of the repeat of the trumpet melody (A-B-A-D-B-D), and introduce another instrument. The sixth measure is a retrograde of the opening measure (D-B-D-A-B-A) and is played first by the clarinet, then everyone else in turn. At measure eleven, the trumpet player plays the retrograde again, but the clarinet has a higher part. Later in the piece is a brief moment of sadness portrayed by the main melody in a minor key (measure eighteen).

The oboe has a brief solo in measure twenty-three, which outlines the last three notes in a G major scale and the fifth note, D. This conjunct motion becomes the theme for the duration of this section. The oboe goes to its low register at measure twenty-seven, highlighting a descending followed by an ascending G major scale. Changing keys, the recapitulation of the same section has a few differences. Played by the clarinet, the recapitulation is in the key of E and has two groups of 6/8 measures. The first time the 6/8 measures end (measure thirty-four), beat one of the next measure is an A major chord, but the recapitulated melody in E major continues. The measure after the second time the 6/8 measures end (measure forty-one), the oboe plays the first trill of the entire piece. The chord at measure forty-one is b minor ⁷, or v⁷ in the key of E, and is reminiscent of the I-v chord progression from *Moods and Modes*.

The beginning of the next section of *Reconciliation* starts at the pickup to measure forty-six, in which the clarinet has the melody. At the second and fourth measures, the melody is just a recapitulation of the retrograde from measure six in the key of c[#] minor and contains a minor second interval instead of a major second. A measure later, the trumpet plays the root of the chord underneath that, in a rhythmic pattern of two dotted

quarter notes followed by a quarter note. This pattern switches between the instruments during this section and further into the piece. When the oboe enters with the melody, the last half of each measure is different.

The final section of *Reconciliation* is the longest section of the four movements. Starting at measure fifty-four, there is a recapitulation of the developmental section from measure twenty-three, but it is in the key of D major instead of G major. Measure fifty-nine begins the descending chromatic chord progression (D-C-B^b), and as in *Two Muses*, the harmonic movement signals that the end of the piece is nearing. There is a momentary restatement of the opening melody in the clarinet part (measure sixty-five) followed by the same melody spelled out in half notes by the horn part (beat three of measure sixty-seven). During that same horn part at measures sixty-seven and sixty-eight, the clarinet and trumpet play a similar theme from *Two Muses*. Measures seventy to seventy-two contain part of the retrograde of the same melody in the horn part. The oboe has the original melody hidden within the music twice between measures seventy-three to seventy-five. The instrument with the last partial statement of the same melody is the clarinet, with its last three notes being A-B-A. The piece ends on a happy note (so to speak): a D major chord (measure seventy-seven). The final chord progression (A⁷-a^b-D) contains a tritone addition (instead of a tritone substitution), which is not as tonal as a Perfect Authentic Cadence. This unique tonal shift represents the fact that most people involved in bad relationships are forever changed; but the people usually endure and learn from their mistakes for the next time.

Transposed Score

Movement 1 Argument

Jeremiah Bush

Allegro (M.M. ♩ = c. 120)

Oboe

Clarinet in B \flat

Trumpet in B \flat

Horn in F

Percussion

Sus. Cymbal

Hit cymbal with anger
tom tom

Ob.

B \flat Cl.

B \flat Tpt.

Hn.

Perc.

"Nothing you could do could make the situation better!"

f

f

f

mp

mf

mf

mf

Argument

Moderato (♩ = c. 100)

Allegro (M.M. ♩ = c. 120)

Ob. *f* *mp* *f*

B♭ Cl. *f*

B♭ Tpt. *f* *mp* *f*

Hn.

Perc.

Moderato (♩ = c. 100)

Allegro (M.M. ♩ = c. 120)

Largo ♩ = 60

Ob. *mf* *mf* *mf*

B♭ Cl. *mp* *mf*

B♭ Tpt. *mf* *mf* *mp*

Hn. *mf*

Perc.

Moderato (♩ = c. 100)

Let Me Give You Some Advice

Ob. *mf*

B♭ Cl. *mp*

B♭ Tpt.

Hn. *mp*

Perc.

Argument

3

33 More Fight Well I'm Trying (No You're Not!)

Ob.

B♭ Cl.

B♭ Tpt.

Hn.

Perc.

f *mf* *mf*

39

Ob.

B♭ Cl.

B♭ Tpt.

Hn.

Perc.

mf *p* *mp* *mf* *mp* *p*

47 *rit.* Moderato (♩ = c. 100)

Ob.

B♭ Cl.

B♭ Tpt.

Hn.

Perc.

mf *mp* *mf* *f* *pp* *mp* *mp* *mf* *pp* *p*

Argument

Ob. *mp* *f* *f*

B♭ Cl. *f*

B♭ Tpt. *p* *mp* *f*

Hn. *f*

Perc. *f*

Moderato ♩ = 88
You know that I'm Leaving

Ob. *mf* *mf* *p* *mf*

B♭ Cl. *> mf* *mf* *mf* *p* *mf*

B♭ Tpt. *mp* *mf*

Hn. *mp* *mf*

Perc. *mf*

Moderato ♩ = 80

Moderato (♩ = c. 88)
Life Without the Other (I'm Glad She's Gone!) *accel.* Moderato (♩ = c. 66)

Ob. *p* *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *f* *mp*

Hn. *f* *mp* *p*

Perc. *p*

Argument

5

72

Ob.

B \flat Cl.

B \flat Tpt.

Hn.

Perc.

mf

mp

p

79

Ob.

B \flat Cl.

B \flat Tpt.

Hn.

Perc.

rit.

rit.

rit.

rit.

Moderato ($\text{♩} = \text{c. } 88$)

f

f

f

f

Score

Mvt. 2 Moods and Modes

Jeremiah Bush

Adagio $\text{♩} = 50$

Oboe *mf*

Clarinet in B \flat *mf*

Trumpet in B \flat *mf*

Horn in F *mf*

Percussion

Ob. *mp* *fz*

B \flat Cl. *mf* *mp*

B \flat Tpt. *mp* *fz* *mf* *mp*

Hn. *mp* *mf*

Perc. *mp*

Ob. *f* *mp* *f* *p* *mf* *f* *mp* *mf*

B♭ Cl. *mf*

B♭ Tpt. *f* *p* *mf*

Hn. *mp*

Perc. *mp* *f*

Ob. *fp* *f* *mf* *mp* *mf* *f* *ff* *mp*

B♭ Cl. *fp* *f* *mf* *mp*

B♭ Tpt. *fp* *mp* *f* *mf*

Hn. *fp* *mp* *f* *mf*

Perc. *fp* *f*

Ob.

B♭ Cl.

B♭ Tpt. *mf*

Hn. *mp*

Perc.

Ob. 31 *ff* *mf* Slightly less, not tongued

B♭ Cl. *ff* *mf*

B♭ Tpt. *ff* *mf*

Hn. *ff* *mf*

Perc. 31 *ff*

Ob. 36 *mp* *f*

B♭ Cl. *mp* *f*

B♭ Tpt. *mp* *f*

Hn. *mp* *f*

Perc. 36 *mp* *f*

Transposed Score

Mvt. 3 Two Muses

Jeremiah Bush

Moderato (♩ = c. 80) **Allegro** (M.M. ♩ = c. 120)

Oboe *f* *mf*

Clarinet in B \flat *f*

Trumpet in B \flat *f* *mf*

Horn in F *f*

suspended cymbal *f* *mf*

hi tom-tom *f* *mf*

Ob. *f* *mp*

B \flat Cl. *mf* *p*

B \flat Tpt. *mf*

Hn. *mp* *mf*

Ob. *mp* *f* *p*

B♭ Cl. *f*

B♭ Tpt. *f* *mp* *mf* *f* *p*

Hn. *f* *mp* *mf* *f* *p*

12

Ob. *mf*

B♭ Cl. *mp* *f* *mp* *mf*

B♭ Tpt. *mp* *mf*

Hn. *mp*

18

Ob. *mf* *f*

B♭ Cl. *f*

B♭ Tpt.

Hn.

24

Two Muses

3

Ob. *mf* *mp* *mp* *p* *mp*

B♭ Cl. *f* *mf* *p* *mp*

B♭ Tpt. *mf* *p* *mf* *p* *mp*

Hn. *mf* *p* *mp*

29

mp

Ob. *mf* *f*

B♭ Cl. *mf* *f*

B♭ Tpt. *mf* *f* *p* *mf*

Hn. *mf* *f* *p* *mf* *p*

35

mf *f*

Ob. *mf* *f* *mp*

B♭ Cl. *mf* *f* *p* *f*

B♭ Tpt. *p* *p* *f* *mp*

Hn. *p* *mf*

42

Ob. *p* *f*

B♭ Cl. *p* *f* *mf* *f*

B♭ Tpt. *mp* *mf* *f* *mf* *mf*

Hn. *mp* *mf*

51

Ob. *f* *p* *mp*

B♭ Cl. *f* *p* *mp*

B♭ Tpt. *mp*

Hn. *mp*

58

Ob. *mf* *mf*

B♭ Cl. *mp* *mf*

B♭ Tpt. *mf*

Hn. *mf*

66

Two Muses

5

73

Ob. *mp* *mf* *mf* *mp* *p_{rit.}* *mf*

B♭ Cl. *mp* *mf* *mf* *mp* *p_{rit.}* *mf*

73

B♭ Tpt. *mf* *mp* *p_{rit.}* *f*

Hn. *mf* *mp* *p_{rit.}* *f*

p *f*

Transposed Score

Mvt. 4 Reconciliation

Jeremiah Bush

Allegretto ♩ = 104

Oboe

Clarinet in B \flat

Trumpet in B \flat

Horn in F

Maracas

Ob.

B \flat Cl.

B \flat Tpt.

Hn.

Mrcs.

Reconciliation

Ob. *mp* *mp*

B♭ Cl. *f*

B♭ Tpt. *f*

Hn. *f*

Mrcs.

Ob. *f* *mf*

B♭ Cl. *f* *mf*

B♭ Tpt. *mf* *mp* *mf*

Hn. *mf*

Mrcs.

Ob. *p* *fz*

B♭ Cl. *p* *mf* *fz*

B♭ Tpt. *mp* *mf* *fz*

Hn. *mf* *fz*

Mrcs. *fz*

Reconciliation

3

Ob. 38 *mp* *fz* *tr*

B♭ Cl. *p* *mf* *fz* *mp* *tr*

B♭ Tpt. 38 *p* *f*

Hn. *mf* *f* *mp*

Mrcs. 38

Ob. 45 *mp* *f* *mp*

B♭ Cl. *mp* *f* *mp*

B♭ Tpt. 45 *mp*

Hn. *mp* *mf*

Mrcs. 45

Ob. 51 *f* *mf* *f* *f*

B♭ Cl. *mf* *f* *mf*

B♭ Tpt. 51 *mf* *mp* *f* *mp* *mf*

Hn. *f* *mf* *p* *mf*

Mrcs. 51

Reconciliation

Ob. 57 *mf* *f*

B♭ Cl. *f* *mf* *f*

B♭ Tpt. 57 *mf* *f*

Hn. 57

Mrs. 57

Ob. 63 *p* *mf* *f* *ff*

B♭ Cl. 63 *mf* *f* *ff*

B♭ Tpt. 63 *p* *mf* *f* *ff*

Hn. 63 *mf* *f* *ff*

Mrs. 63

Ob. 70 *mp* *f* *f*

B♭ Cl. 70 *mp* *f*

B♭ Tpt. 70 *mp* *f*

Hn. 70 *mp* *f*

Mrs. 70 *mf* *f*

Detailed description: This musical score, titled 'Reconciliation', is for a woodwind and brass ensemble with a mace. It is divided into three systems. The first system (measures 57-62) features the Oboe, B♭ Clarinet, B♭ Trumpet, Horn, and Mace. The Oboe and B♭ Trumpet have dynamic markings of *mf* and *f*. The B♭ Clarinet has *f* and *mf*. The Mace has a rhythmic pattern. The second system (measures 63-69) shows a change in dynamics for the Oboe, B♭ Clarinet, and B♭ Trumpet to *p*, *mf*, *f*, and *ff*. The Mace continues its rhythmic pattern. The third system (measures 70-75) features the Oboe, B♭ Clarinet, B♭ Trumpet, Horn, and Mace. The Oboe and B♭ Trumpet have dynamic markings of *mp* and *f*. The B♭ Clarinet has *mp* and *f*. The Horn has *mp* and *f*. The Mace has *mf* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

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